

announcement (n.)

a formal public statement



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1st Edition // May 2017



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[‘noiseonport]

December 2012.

Brooklyn, NY

Podcast, stop making excuses. Curate your own content.

not much has change since then. may 2017.

art¹

[ärt]

NOUN

the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power:

"the art of the Renaissance" · [\[more\]](#)

synonyms: [fine art](#) · [artwork](#)

subjects of study primarily concerned with the processes and products of human creativity and social life, such as languages, literature, and history (as contrasted with scientific or technical subjects):

"the belief that the arts and sciences were incompatible" · [\[more\]](#)

SOUND ART

is an artistic discipline in which [sound](#) is utilized as a primary [medium](#). Like many genres of [contemporary art](#), sound art is [interdisciplinary](#) in nature, or takes on [hybrid](#) forms. Sound art can engage with a range of subjects such as [acoustics](#), [psychoacoustics](#), [electronics](#), [noise music](#), audio [media](#), [found or environmental sound](#), explorations of the human body, [sculpture](#), [film](#) or [video](#) and an ever-expanding set of subjects that are part of the current discourse of contemporary art.

Hall of Fame

Veterans, Rebels & Pioneers

Artists to experience, know and observe.

Luc Ferrari

Composer

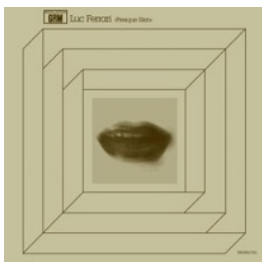


Luc Ferrari was a French composer of Italian heritage. Ferrari was born in Paris, and was trained in music at a very young age. He studied the piano under Alfred Cortot, musical analysis under Olivier Messiaen, and composition under Arthur Honegger. His first works were freely atonal. A case of tuberculosis in his youth interrupted his career as a pianist. From then on he mostly concentrated on musical composition. During this illness he had the opportunity to become acquainted with the radio receiver, with pioneers such as Schönberg, Berg, and Webern.

In the mid-'50s, after hearing a live radio broadcast of Varese's *Déserts* for Tape and Orchestra, **Ferrari** visited NY to meet the composer, and talked of approaches for thinking about sound and the placement of sound objects, among other ideas. From the mid- to late '60s, he was Professor of Composition at a music school in Cologne, after which he went to Stockholm and taught experimental music. Following this, he spent a year in Berlin and then served as music Director of the Cultural Center of Amiens.

In addition to composing, **Ferrari** also produced invaluable television films during the '60s about the rehearsal processes of **Messiaen**, **Varèse**, **Stockhausen**, and others. By 1970, he had finished the "musical photography" piece, *Presque Rien* No. 1 which made quite an impact when it was released (on Deutsche Grammophon LP), as there were no apparent "musical" sounds.

Recommended Work



When Luc Ferrari first presented *Presque Rien* No. 1: *Le Lever du Jour au Bord de la Mer* (Almost Nothing No. 1: Daybreak at the Seashore) to his colleagues at the GRM, it caused quite a stir. Ironically for such adventurous experimenters in sound, *Presque Rien* was both too far away from music and too far away from the main principles of *musique concrète*. However, the four segments of *Presque Rien* represent some of the most exciting ideas and sounds in the history of electronic music. It goes far beyond an interesting experiment to being a landmark piece of composition whose effects are still reverberating today.

Éliane Radigue

Composer



Éliane Radigue is a French electronic music composer. She began working in the 1950s and her first compositions were presented in the late 1960s. Until 2000 her work was almost exclusively created on a single synthesizer, the ARP 2500 modular system and tape. Since 2001 she has composed mainly for acoustic instruments.

Radigue was born in a modest family of merchants and raised in Paris at Les Halles. She later married the French-born American artist Arman with whom she lived in Nice while raising their three children, before returning to Paris in 1967. She had studied piano and was already composing before hearing a broadcast by the founder of musique concrète Pierre Schaeffer. She soon met him, and in the early '50s and became his student, working periodically at the Studio d'Essai during visits to Paris. In the early 1960s, she was assistant to Pierre Henry, creating some of the sounds which appeared in his works.

Around 1970, she created her first synthesizer-based music in a studio she shared with Laurie Spiegel on a Buchla synthesizer installed by Morton Subotnick at NYU. Her goal at that point was to create a slow, purposeful "unfolding" of sound, which she felt to be closer to the minimal composers of New York at the time than to the French musique concrète composers who had been her previous allies. After the premiere of *Adnos I* in 1974 at Mills College at the invitation of Robert Ashley, a group of visiting French music students suggested that her music was deeply related to meditation and that she should look into Tibetan Buddhism, two things she was not familiar with.

In 2001, on request from the [electric bass](#) and composer [Kasper T. Toeplitz](#), she created her first instrumental work, *Elemental II*, which she took up again with the laptop [improvisation](#) group The Lappetites. She participated in their first album *Before the Libretto* on the Quecksilber label in 2005.

Since 2004 she has dedicated herself to works for acoustic instruments. First with the American cellist [Charles Curtis](#), the first part of *Naldjorlak* was premiered in December 2005 in New York and later played in 25 concerts across the U.S. and Europe. In June 2011 her composition for solo harp *Occam I*, written for the harpist Rhodri Davies, was premiered in London. Numerous solos and ensemble pieces in the OCCAM cycle have followed.



Recommended Work

© 1994 Eliane Radigue, SACEM

© 1998 Experimental Intermedia Foundation

Kyema: composition begun in 1985 and completed in October 1988 and presented in December 1988 at New Langton Arts in San Francisco.

Kailasha (originally entitled "Hereafter") finished in 1991.

Koumé: begun in 1991 and finished in 1993. Realized at Studio CIRM, Nice, 1993.

Pauline Oliveros

American Composer

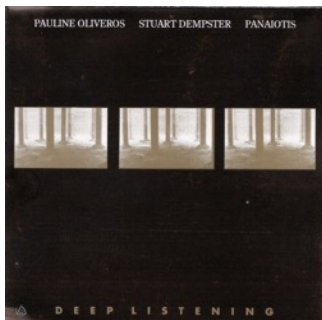


PAULINE OLIVEROS is a senior figure in contemporary American music. Her career spans fifty years of boundary dissolving music making. In the '50s she was part of a circle of iconoclastic composers, artists, poets gathered together in San Francisco. Recently awarded the John Cage award for 2012 from the Foundation of Contemporary Arts, Oliveros is Distinguished Research Professor of Music at Rensselaer Polytechnic Institute, Troy, NY, and Darius Milhaud Artist-in-Residence at Mills College.

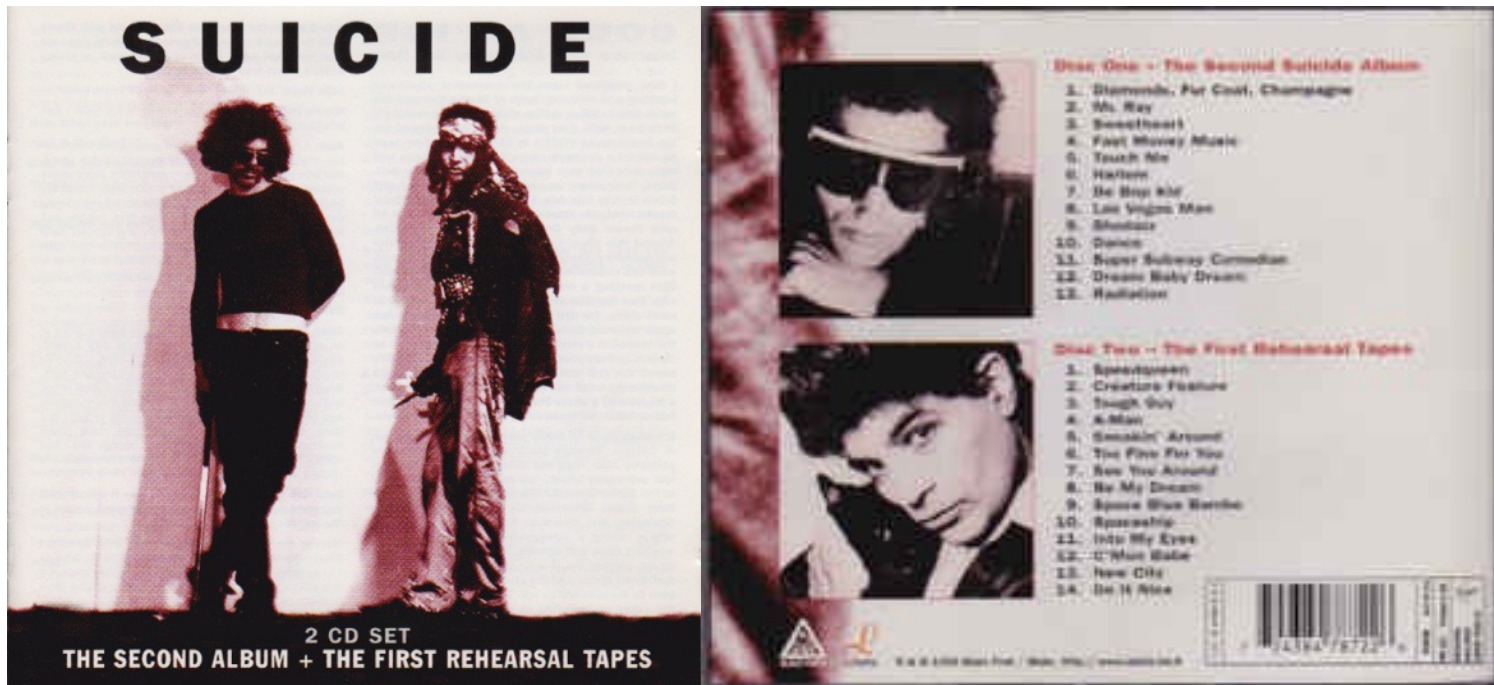
Oliveros has been as interested in finding new sounds as in finding new uses for old ones --her primary instrument is the accordion, an unexpected visitor perhaps to musical cutting edge, but one which she approaches in much the same way that a Zen musician might approach the Japanese shakuhachi. Pauline Oliveros' life as a composer, performer and humanitarian is about opening her own and others' sensibilities to the universe and facets of sounds. Since the 1960's she has influenced American music profoundly through her work with improvisation, meditation, electronic music, myth and ritual. Pauline Oliveros is the founder of "Deep Listening," which comes from her childhood fascination with sounds and from her works in concert music with composition, improvisation and electro-acoustics. Pauline Oliveros describes Deep Listening as a way of listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. Deep Listening is my life practice," she explains, simply. Oliveros is founder of [Deep Listening Institute](#), formerly Pauline Oliveros Foundation, now the Center For Deep Listening at Rensselaer.

Recommended Work

On this project, released by the progressive San Francisco label New Albion, accordionist [Pauline Oliveros](#) has teamed up with trombonist [Stuart Dempster](#) and vocalist [Panaiotis](#) to produce a remarkable album of atmospheric space music. The recording took place inside a huge cistern at an army fort, an acoustic space characterized by tremendous reverberation.



Hear This



Credits

Layout – [Slim Smith \(2\)](#)
Performer, Composed By – [Alan Vega](#), [Martin Rev](#)
Photography By [Back] – [Marcia Resnick](#)
Photography By [Cover] – [Mel Austin \(2\)](#)
Producer – [Ric Ocasek](#)

Notes

CD1:

Tracks 1-11 recorded at Power Station Studios, NY 1979.
Tracks 1-10 originally released by Michael Zhilka on ZE/Island Records 1980.
Track 11 previously unreleased.
Tracks 12-13 recorded at Right Track Studios, NY 1979.

CD2:

Recorded by Suicide at Museum for Living Artists, NY 1975.
Tracks 5 and 6 are swapped around on the cover.

AllMusic Review by Andy Kellman

The [Ric Ocasek](#)-produced second album from [Suicide](#) is less confrontational and more contemporary than the duo's terrifying debut. [Vega](#)'s rockabilly snarl and [Rev](#)'s burbling electronics remain, but [Ocasek](#)'s involvement purges a pop sensibility only hinted at on Suicide. Hell, some of the tracks are downright pretty ("Shadazz," "Diamonds, Fur Coat, Champagne"). Perhaps it's not as renegade as Suicide, but it's an arguably better, more realized work, and just as essential.

[Confusingly released in 1980 as Alan Vega/Martin Rev: Suicide, Mute reissued Suicide's second album as The Second Album in 2000. The reissue adds the "Dream Baby Dream" single, as well as a second disc of Vega and Rev's first rehearsal tapes.]

**S
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dirty



**Y
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H**

by Trevor Evans-Young

Get this album, you will worship it. Goo was drifty, meditative, and more like Daydream Nation was, while this album is more like a 90's version of Sister. Good order in picking the flow of songs, with "Theresa's Sound World", "Wish Fulfillment", and "Nic Fit" (with Ian McKaye from Fugazi doing what sounds like a Minor Threat parody) serving as kind of breaking points between all of the furious riffs.

the rock songs are among the most furious and catchy in rock n roll history: "Purr", "100%", "Sugar Kane", "Youth Against Fascism", and "Chapel Hill" - all Moore at his best, all ranking among his greatest compositions, "pop" or

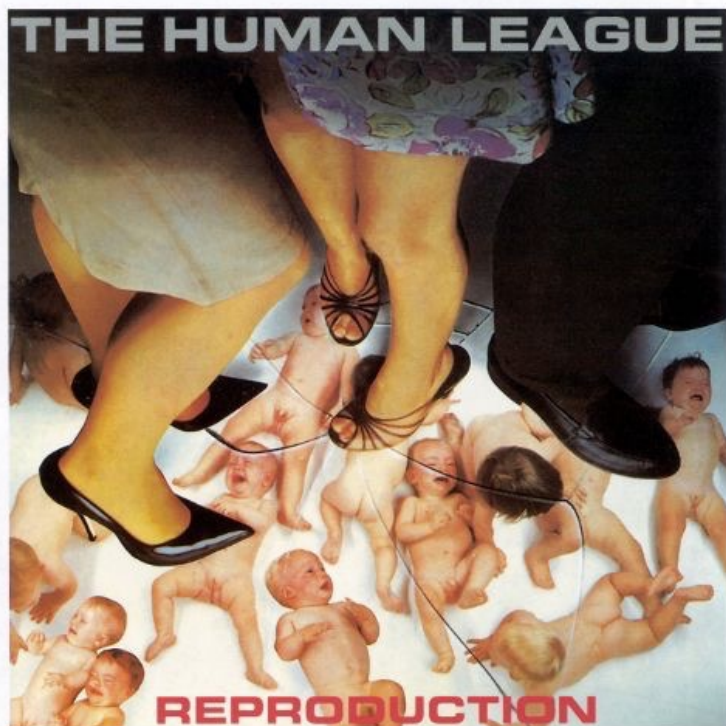
otherwise.

Yes, the album has kind of "grunge" influenced sound, just like Goo had a kind of "80's production" one, but that in no way effects the quality of the songs.

When talking about Dirty, you have to talk about Kim Gordon, because she is the star of the album as far as personalities go. Her songs "Shoot", "J.C.", and "Crome Brulee" all try the listener's patients at times, as she screams and grates her voice like she is giving birth while singing. While these three songs are defiantly the weakest on here and could have been removed, they are a bad example of Gordon's true talent. "Drunken Butterfly", "Swimsuit Issue", "Orange Rolls, Angel Spit" and the moody "On the Strip" showoff Gordon's continuing growth as a writer and should not be overlooked just because some of her

singing is an acquired taste. In reality, there would be no Sonic Youth without Gordon; she makes the band complete and her contributions are among some of the best songs ever written. Simply put, when she is good she is very good! Dirty could be looked at as Kim Gordon's album, as she has seven songs compared to Moore's six and Rinaldo's one. More of an even portion among songwriters and some song trimming would have made Dirty shorter and more to the point, which an album like this should be. Oh well though, it is still a masterpiece of how to incorporate noise-rock into the traditional pop structure. Whatever their intentions, Dirty stands today as the world's most creative band's hardest rocking album.





AllMusic Review by John Bush
 Pop fans a bit put off by [the Human League](#)'s dispassionate vocals on their breakout hit "Don't You Want Me" would have been shocked by the degree of emotionlessness heard two years earlier on the band's 1979 debut. The trio of [Ian Craig Marsh](#), [Martyn Ware](#), and [Philip Oakey](#) all handled vocals and synthesizers to create a set of grim, rigid tracks that revealed a greater lack of humanity than even [Kraftwerk](#). It's a surprise that [the Human League](#) hit the British charts at all (with the single "Empire State Human"), since this could well be the most detached synth pop record ever released.

Credits

Art Direction [Sleeve Art] – [The Human League](#)
 Engineer [Assistant] – [Gordon Milne](#), [Richard Lengyel](#)
 Film Technician [Slides And Films] – [Philip Adrian Wright](#)
 Layout – [Auxiliary Images](#)
 Management – [Bob Last](#)
 Photography By [Inner] – [Barmouth Studios](#)
 Photography By [Outer] – [Chris Gabrin](#)
 Photography By [Photo Composition] – [O'Connor/Dowse](#)
 Producer, Mixed By, Tracking By [Overdubs] – [Colin Thurston](#)
 Producer, Recorded By [Rhythm Tracks] – [The Human League](#)
 Sounds [Stage Sound] – [Tim Pearce](#)
 Vocals, Synthesizer – [Ian Marsh](#)*, [Martyn Ware](#), [Philip Oakey](#)
 Written-By – [Marsh](#)* (tracks: A1 to B1a, B2, B3), [Ware](#)* (tracks: A1 to B1a, B2, B3), [Oakey](#)* (tracks: A1 to B1a, B2, B3)

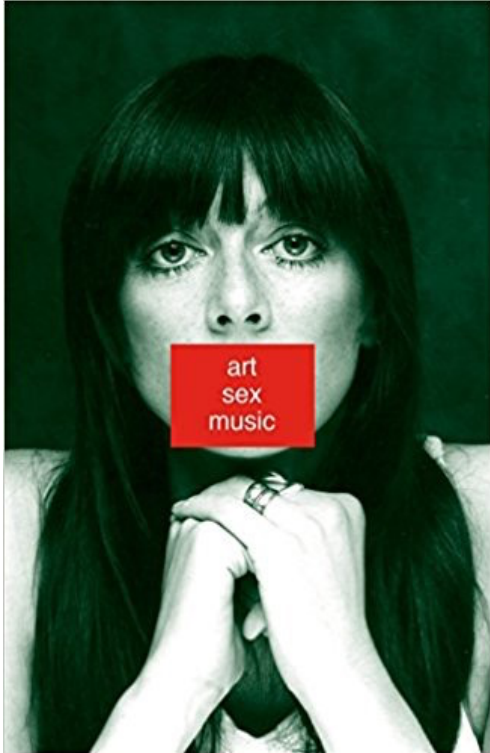
Notes

Original pressing(s) came with a printed insert with credits on one side and graphics on other.

The ∪ symbol in the runout info represents the Utopia Studios trademark of a lyre.

The Human League are an English synthpop band formed in Sheffield in 1977. After signing to Virgin Records in 1979, the band released two albums and a string of singles before attaining widespread commercial success with their third album *Dare* in 1981. The album contained four hit singles, including the UK/US number one hit "Don't You Want Me". The band received the Brit Award for Best British Breakthrough Act in 1982. Further hits followed throughout the 1980s and into the 1990s, including "Being Boiled", "Mirror Man", "Fascination", "The Lebanon", "Human" and "Tell Me When"

Read This



Art Sex Music

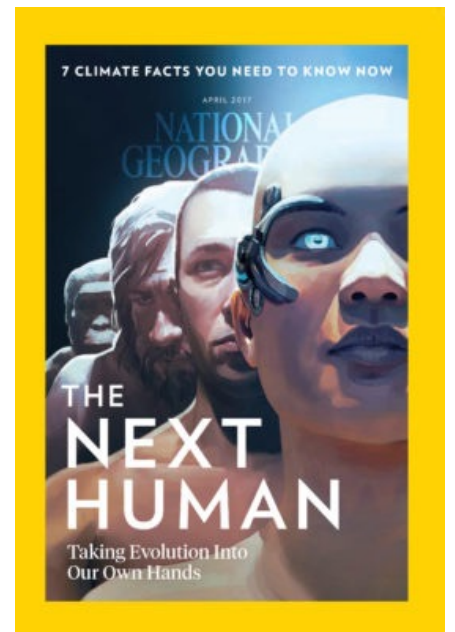
by Cosey Fanni Tutti

"A bravura rock memoir vibrating with fierce and fearless memories—a must-have item for Chris and Cosey and Throbbing Gristle fans"

—★ *Kirkus Reviews (Starred)*



***The Wire Issue 399
May 2017***



***National Geographic Magazine,
April 2017***

Episode Guide

podcast // www.noiseonport.com //

The Ramones LIVE 1986 Amsterdam ep 93

The Ramones were an American punk rock band that formed in the New York City neighborhood of Forest Hills, Queens, in 1974. They are often cited as the first band to define the punk-rock sound.

This is a cleaned up live recording from their gig at the Melkweg in Amsterdam-The Netherlands-Europe August 5th, 1986 broadcasted on VPRO's wilde wereld (wild world) AM & FM radio, so from 2 different sources.

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[noiseonport] PSYCHIC TV LIVE AT THEE ZAKK // Feb 22nd 1986 ep 92

Psychic TV (sometimes spelled **Psychick TV**) or **PTV**, is an English [experimental](#) video art and music group, formed by performance artist [Genesis P-Orridge](#) and video director [Peter Christopherson](#) after the break-up of [Throbbing Gristle](#).

Live, unofficially released recording from Psychic TV's performance at Zakk, Düsseldorf, Germany, February 22nd 1986. Soundboard recording with a few minor clicks or pops.

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[noiseonport] - ep91

featuring live performances by Band of Gypsies, The Stooges, Captain Beefheart, Sonic Youth and The Velvet Underground.

on today's podcast we chat record store bargain bins and being a music geek over all.

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[noiseonport] - RAN KAN KAN ep 90

Back from the road;

Featuring live music from Ted Greene,
Martino / Scofield / DeFrancesco, Count Basie, Tito Puente.

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